

Annotation: The article analyses how the linguistic creativity is expressed on different language levels. The author carries out research on all the levels i.e. phonological, morphological, lexical, syntactical and phraseological. The task of our study is to consider various types of linguistic creativity in a literary text, based on their interlevel parametrization. Linguistic and creative manifestations can be observed in texts of various genres and styles. Then we will talk about creative text in a broad sense. However, the degree of creativity will be different in one or another text.

Key words: interlevel, parametrization, text, level, linguistic unit, discourse

Linguistic creativity is defined as the creative two-sided ability of a native speaker of the corresponding language to create from the means and constructive mechanisms of linguistic creativity at all linguistic levels (phonetic, morphological, lexical, syntactic and discursive) embedded in this and other languages known to him, and to implement them in the process of communication to build socially correct statement, which together constitutes and expands its linguistic and speech competence. Hence, verbal creativity is a type of linguo-creativity, implemented primarily at the lexical level, and then, at the phonological, morphological, syntactic and discursive levels, materialized in the corresponding linguistic units: first of all, in our opinion, in words and derivatives, then, in phrases (including phraseological units), then, in sentences (including proverbs) and, finally, in coherent texts.

Generativists such as R. Jakobson, K. Hale, H. Lasnik, the early works of J. Lakoff, C. Fillmore, J. R. Ross attributed creativity primarily to syntax, but according to O. K. Iriskhanova in the philological tradition, this property is localized mainly in vocabulary and is described mainly in relation to vocabulary. It should be emphasized that the lexical level also involves the consideration of word-building units, mainly derivatives and compound words, and abbreviations of various types. In the context of modern ideas, however, a different - broader - approach to understanding creativity seems to be productive. The reflections of scientists in the field of linguistics offer arguments in favor of a broad interpretation of creativity as an essential and integral property of native speakers of a language and culture, which manifests itself at different levels to varying degrees in any type of human activity in any communicative conditions.¹

Texts with a high degree of creativity include texts of personal discourse, but manifestations are possible in institutional discourse - in political, mass information. The author's linguistic creativity should be noted in word-formation transformations, for example, in the nomination of objects, phenomena, characters and their use in the text. You can even single out a special way of word formation - creation, which consists in "the invention of an arbitrary phonetic sequence that has not previously been found in the language, with its further translation into the rank of a phonomorphological complex that carries a nominative function, for example: spiderman, batman, catbot (robot cat)²

In literary discourse, innovations can be encountered as one of the types of LC among nouns (the formation of derivatives from parts of speech that do not participate in the process of word formation, holophrastic fusion spelling (fusion) of several parts of speech, derivatives from various pronouns). There may also be verbal innovations (mobility of voice and transitivity, unusual reflexive forms, reflexive verbs as grammatical tropes, new uses of the imperative, non-standard (non-trivial) verb control), adjectival innovations such as occasional short adjectives, comparative degrees from adjectives that exclude the formation of degrees of comparison or from nouns.³

¹ Elena A. Engel, Manifestation of the author's linguistic creativity in the modern text. Вестник Кемеровского государственного университета., 2020.,p- 22

² Drozhashchikh NV Cognitive parameters of artistic model of creative text // Bulletin of Tomsk State ped. university 2017. No. 10. P. 88–95. DOI: 10.23951/1609-624X-2017-10-88-95

³ Fateeva N. A. Grammar innovations in modern poetry as a manifestation of linguistic creativity // Bulletin of

410	ISSN 2277-3630 (online), Published by International journal of Social Sciences & Interdisciplinary Research., under Volume: 11 Issue: 12 in December-2022 https://www.gejournal.net/index.php/IJSSIR
	Copyright (c) 2022 Author (s). This is an open-access article distributed under the terms of Creative Commons Attribution License (CC BY). To view a copy of this license, visit https://creativecommons.org/licenses/by/4.0/

All linguistic (phonetic, spelling, word-formation, lexico-grammatical) transformations and communicative deviations in artistic discourse are intentional, since the author purposefully generates and uses them in his text to achieve a certain pragmatic effect.

Due to this, neologisms (a word, the meaning of a word that have recently appeared in the language), archaisms (words that have fallen out of wide use) may appear in artistic discourse. In all these cases, creative activity at the word level comes down to the fact that the prerequisites for new creative lexical units are ready-made and familiar units from linguistic experience.⁴

Otherwise, there is a possibility of misunderstanding, non- recognition of new words. The closer to the modern literary era, the more texts appear based on language violations, which is also one of the types of linguistic creativity (anomalies according to L. A. Kozlova, N. A. Fateeva and T. B. Radbil), deviations from typical genre and text features. Therefore, scientists seek to find and study not what is accepted by the norm and standard in the language system, but what destroys, violates and changes the norms and standards in this system and, thus, makes these texts so non-standard and, accordingly, creative. V. Z. Demyankov, O. K. Iriskhanova , I. I. Chumak- Zhun are working in this direction .⁵

They affirm the manifestation of creativity at all language levels and put forward the assumption that violations, which are an integral part of linguistic creativity , also take place at any of the language levels. Verbal creativity is realized primarily at the lexical level, but it can also move to the syntactic, discursive levels, materializing in the appropriate units.⁶

Linguistic creativity can manifest itself at the phraseological level. In the general phraseological theory, phraseologism is defined as a complex, stable language unit that is reproduced in speech in finished form. However, the practice of using phraseological units in different languages shows that in the course of discourse formation they can be (and quite often are) subjected to various modifications.

Studies of various transformations of phraseological signs in discourse practices have been conducted for a relatively long time (Arkhangelsky 1960; Zhukov 1962; Amosova 1963; Telia 1968; Kunin 1973; Gvozdarev 1971; Reagan 1987; Gibbs / Nayak 1989; Barkema 1994; Veisbergs 1997; Moon 1998, etc.). They lead to the formation of one of the key private theories of general phraseology - the theory of phraseological variation, within which a number of rather complex and therefore unresolved issues are singled out. These questions include the following: What causes the possibility of various kinds of transformations of phraseological units in the course of creating a certain discourse? How are phraseological units modified in the process of discourse formation and what are the limits of their modification? In their approach to the study of this group of interrelated issues, scientists relied on the concept of phraseological creativity.⁷ This concept was developed by linguists on the basis of the analysis of two simultaneous cultural processes: firstly, the process of forming the meanings of phraseological units, and, in secondly, the process of functioning of phraseological units in the course of building a certain discourse (Zykova 2014). For example: to drive home - 'tell someone about something so that what is said is understood and accepted'. The definition of the concept of phraseological creativity and the study of a very non-trivial phenomenon behind this concept required, first of all, addressing the question of what constitutes phraseological meaning. When studying the meanings of phraseological units in the English and Russian languages, it was found that their content is based on rather complex conceptual structures - macro-metaphorical concepts I nye models (Zykova 2014), in the development of which scientists relied primarily on the theory of metaphorical concepts of J. Lakoff /M. Johnson (Lakoff /

Volgograd State University. Series 2: Linguistics. 2018. V. 17. No. 2. S. 44–52.

⁴ Shcherbak A. S., Kazankova A. A. Creative trends in the sphere of modern urban names // Bulletin of the Tambov University. Series: Philological sciences and cultural studies. 2016. V. 2. No. 4. S. 12–17

⁵ Shcherbakova E. E., Levicheva E. V. The phenomenon of "linguistic creativity" in modern psychological and pedagogical science // Bulletin of NNSTU im. R. E. Alekseeva. Series: Management in social systems. Communication technologies. 2012. No. 4. P. 93–101.

⁶ Gridina T. A. Linguo-creative strategies of word semantization and mastering the operational technique of a language game in ontogeny: experimental data // Pedagogical education in Russia. 2014. No. 5. P. 153–158.

⁷ Radbil T. B. The concept of GAME in anomalous artistic discourse // Logical analysis of language. Conceptual fields of play / otv. ed. N. D. Arutyunova. M.: Indrik, 2006. S. 308–316.

Jonson 1980; Lakoff 1987), as well as a number of modern works in the field of cognitive linguistics (Reddy 1979; Carleton 1995; Turner 1996; Kubryakova 1996, 2004; Radden 2000; Turner / Fauconnier 2000; Langacker 2006; Knowles / Moon 2006; Johnson 2008; Belyaevskaya 2009, 2011; Demyankov 2009; Kovecses 2010). For example, as it was found, the deep level of meaning of such English and Russian phraseological units as to argue round and round (lit. argue in a circle) - 'talk not to the point', easier on the turns - 'be careful, restrained in expressions' represent similar macro- metaphorical conceptual models.⁸

From the standpoint of the discursive aspect, phraseological creativity is the ability of macrometaphorical conceptual models, implemented by individual consciousness (or individual personality), as about the communicative adaptation of the images of phraseological units to the pragmatic tasks of constructing a certain discourse. Based on this understanding of phraseological creativity, there are strategies through which the basic forms of images of the studied phraseological units are modified and their communicative adaptation to discourse is carried out. Scholars have identified five main strategies for their communicative adaptation to discourse formation: 1) Embedding, 2) Increment, 3) Recomposition, 4) Splitting, and 5) Combining. The strategy of communicative adaptation "Embedding" is an internal extension of the image of a phraseological sign. According to the data obtained, the volume of such figurative expansion can be different. During the formation of discourse, one new component, several new components, or a whole phrase can be built into the basic form of the image of a phraseological unit, for example: to exchange words (with someone) > exchange t h e i r p o l i t e , m e a n i n g l e s s w o r d s . The strategy of communicative adaptation "Increment" is an external expansion of the image of a phraseological unit by prepositional and / or postpositional addition of new figurative components (from one component to two or more components that sometimes make up a whole phrase), for example: to meet one 's _ match > [he has] met his match , a n d p r o b a b l y b e t t e r . The strategy of communicative adaptation " Recomposition " is a deliberate change in the order of the components in the basic form of the image of a phraseological unit in relation to each other. It is often accompanied by the simultaneous addition of additional figurative components in the course of discourse formation (and can lead to the creation of new syntactic forms of phraseological units). For example: to pay a compliment (to somebody) > the biggest compliment you can pay a Singaporean. Strategy communicative adaptations of " Breakdown " is deliberate violation integrity basic forms image phraseological unit, which leads in most cases to creation two interconnected images and, respectively, two new phraseological expressions: to take (the) flak > totake all the criticism + expect the flak: If I get all the praise when we're winning, then I fully expect to take all the c r i t i c i s m when we're losing.

A common strategy for creating a humorous effect is phonetic similitude, which is most pronounced in word fusion. For example, decaflon (from " decaffeinated " - decaffeinated and " decathlon " - decathlon; abstinence from caffeine for a long time), plagiarhythm (from " plagiarism " - plagiarism and " rhythm " - rhythm; illegal downloading of music online and its further use to create new tracks), wreckconciliation (from " wreck " - to break, destroy and " reconciliation " - reconciliation; "false" reconciliation), infidelitexting (" infidelity " - infidelity and " texting " - sending SMS messages; adultery by exchanging SMS messages). To emphasize the new meaning of the word, graphic methods are also used, for example, phishing, which is an illustration of the metaphor (the activity of intruders is correlated with fishing, where the victim, like the fish, falls "on the hook"), which underlies the formation of neologism.⁹

It can be concluded that the English language is less characterized by linguistic creativity at the level of phonetics and word formation, and more at the level of syntax. In particular, among others, the following parameters are most active:

- grammatical error and agrammatism (*silent not night by silently unday* — E. E. Cummings);
- recurrent repeats linguistic units and constructions (*Rose is a rose is a rose is a rose is a rose; A type oh oh new new not no not knealer knealer old show beefsteak neither neither* — G. Stein);

⁸ I. Zykova "Phraseological Creativity in the Perspective of Studying Discourse" Institute of Linguistics RAS. 2014

⁹Butakova E. S. Linguistic creativity in Tomsk ergonymy // Vestn . Tomsk State ped. university 2013. No. 3. pp. 146–152.

412	ISSN 2277-3630 (online), Published by International Journal of Social Sciences & Interdisciplinary Research., under Volume: 11 Issue: 12 in December-2022 https://www.gejournal.net/index.php/IJSSIR
	Copyright (c) 2022 Author (s). This is an open-access article distributed under the terms of Creative Commons Attribution License (CC BY). To view a copy of this license, visit https://creativecommons.org/licenses/by/4.0/

fragmentation syntactic constructions (*Not so far. / Constantly as seen. / Not as far as to mean. / I mean I mean. / Constantly. / As far. / So far. / Forbore. / He forbore. / To forbear. / Their forbears* - G. Stein).

Bibliography:

1. Butakova E. S. Linguistic creativity in Tomsk ergonymy // Vestn . Tomsk State ped. university 2013. No. 3. pp. 146–152.
2. Drozhashchikh NV Cognitive parameters of artistic model of creative text // Bulletin of Tomsk State ped. university 2017. No. 10. P. 88–95. DOI: 10.23951/1609-624X-2017-10-88-95
3. Elena A. Engel , Manifestation of the author's linguistic creativity in the modern text. Вестник Кемеровского государственного университета., 2020.,p- 22
4. Fateeva N. A. Grammar innovations in modern poetry as a manifestation of linguistic creativity // Bulletin of Volgograd State University. Series 2: Linguistics. 2018. V. 17. No. 2. S. 44–52.
5. Gridina T. A. Linguo-creative strategies of word semantization and mastering the operational technique of a language game in ontogeny: experimental data // Pedagogical education in Russia. 2014. No. 5. P. 153–158.
6. I. Zykova "Phraseological Creativity in the Perspective of Studying Discourse" Institute of Linguistics RAS. 2014
7. Radbil T. B. The concept of GAME in anomalous artistic discourse // Logical analysis of language. Conceptual fields of play / otv. ed. N. D. Arutyunova. M.: Indrik, 2006. S. 308–316.
8. Shcherbak A. S., Kazankova A. A. Creative trends in the sphere of modern urban names // Bulletin of the Tambov University. Series: Philological sciences and cultural studies. 2016. V. 2. No. 4. S. 12–17
9. Shcherbakova E. E., Levicheva E. V. The phenomenon of "linguistic creativity" in modern psychological and pedagogical science // Bulletin of NNSTU Series: Management in social systems. Communication technologies. 2012. No. 4. P. 93–101.
10. Ubaydullaeva Madina Bakhtiyorovna. (2022). Language and the internet. Innovative Technologica: Methodical Research Journal, 3(01), 58–61. <https://doi.org/10.17605/OSF.IO/8KEHS>
11. Alimsaidova S. A. Comparison of spatial constructions in the Russian and Uzbek languages in the formation of sociolinguistic competence //Scientific Bulletin of Namangan State University. – 2019. – Т. 1. – №. 7. – 204-214.
12. Ergasheva, M. "Local valence and its semantic correspondence in eventuality." Сборник конференций. 2018.
13. Ergashevna, Ernazarova Hilola. "Analysis of the Linguoculturologic Characteristics of Prefaces and Entries." European journal of innovation in nonformal education 2.2 (2022): 115-117.
14. G'ulomovna, Xatamova Ziyoda. "Classification of phraseological units with components somatisms" hand" and" foot" in English and Russian from the point of view of equivalence theory." Thematics Journal of English Language Teaching 6.1 (2022).
15. Ikhtiyorov, A. "Isomorphic and allomorphic features of the verbalizers of the concept "beauty" in english and russian." ACADEMICIA: An International Multidisciplinary Research Journal 11.6 (2021): 627-631.
16. Imomov, Elyor. "Some Comments on the Classification of Professional Vocabulary in the Languages." European Multidisciplinary Journal of Modern Science 6 (2022): 423-425.
17. Khamzaevna, R. M. "Linguistic features of the novel" New Moscow Philosophy" by V. Pyetsuh." International Journal of Research 7.3 (2020): 198-201.
18. Mamajonov, Alijon. "Allegoriya haqida umumiy tushunchalar. allegorik vositalar dunyo tilshunoslari talqinida." yangi O'zbekistonda milliy taraqqiyot va innovasiyalar (2022): 124-126.
19. Parmonov, Alisher Abdupattaevich, and Shakhnoza Kadirovna Kudratova. "Developing writing skills in non-linguistic higher educational institutions." European research: innovation in science, education and techology. 2020.

413	ISSN 2277-3630 (online), Published by International journal of Social Sciences & Interdisciplinary Research., under Volume: 11 Issue: 12 in December-2022 https://www.gejournal.net/index.php/IJSSIR
	Copyright (c) 2022 Author (s). This is an open-access article distributed under the terms of Creative Commons Attribution License (CC BY). To view a copy of this license, visit https://creativecommons.org/licenses/by/4.0/